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Fall 2015

AADM 6603

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University of New Orleans

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AADM 6603/Fall 2015 – ART, ARTISTS AND ADMINISTRATORS

Arts Administration Program, University of New Orleans

Class meets Thursdays: 3:00-5:40 PM (August 20 – December 10, 2015)

Classroom: Kirschman Hall 221

Instructor: Tony Micocci

Office: Milneburg Hall 201

Hours: Monday (2–5 PM) Wednesday (2-5 PM), or by appointment

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COURSE GOALS AND OBJECTIVES

COURSE OBJECTIVES, REQUIREMENTS AND EXTRA CREDIT OPPORTUNITIES

Exploration of the artistic creative process and mindset of artists in both visual and performing art disciplines, the artist's physical and psychic needs both in creating art and performing for the public, and the dynamics of interaction between artists and arts administrators.

Required Readings:

Mihaly Csikszentmihalyi, *The Psychology of Discovery and Invention**

Neil Harris, *The Artist in American Society: The Formative Years 1790-1860* (excerpts)

Murray Louis, *On Dance* (excerpts)

Carol Becker, *The Subversive Imagination: Artists, Society, & Social Responsibility* (excerpts)

Nancy Andreasen, *The Creative Brain: The Science of Genius* (excerpts)

Abraham Maslow, *Creativity in Self-Actualizing People*

Ewa Kuryluk: *A Plea for Irresponsibility*

(Additional readings may be provided as the course progresses)

*This is the only book you are required to purchase for this course. The other readings will be provided to you via Moodle.

Student Learning Objectives:

- Students will “walk in the shoes” of artists and understand in arts and non-arts terms artists’ resource needs for the creation/presentation processes in each of the primary art forms beyond areas such as funding and marketing taught elsewhere in the AADM program.
- Students will develop confidence in speaking with artists about their artistic needs and preferences.
- Students will learn about the current and historic roles artists play in society as entertainers, idea inspirers and provocateurs.
- Students will learn of the evolution in scientific understanding of “creativity”
- Students will learn about their responsibilities as arts administrators with respect to artists and art creators

Student Learning Outcomes:

- Students will increase their ability and comfort in interacting with artists in a range of visual and performing genres.
- Students will be prepared to articulate and defend the practical needs of artists to do their work to prospective funders, audiences, media and other constituencies.
- Students will gain an understanding of how artists view arts managers, and the roles artists seek to have arts managers serve in relationship to the creation and presentation of their work beyond the basics of financing and marketing.
- Students will have an understanding of the various roles the arts can and have played in socio-political dynamics, and assist in career goal setting both for themselves as arts administrators and for artists with whom they may work.

EXTRA CREDIT OPPORTUNITIES

- I. Students are invited to sign up to lead class discussions ("DISCUSSION SESSIONS") listed on specific dates through the course. Though there is no prescribed formula, students will be encouraged to undertake extra research and prepare questions and short presentations on the topics to motivate the discussions, and to support class participation and take notes. Extra credit will be available to those who lead discussions, with the amount of credit based on level of preparation and of class participation, and the overall dynamics of the discussion. (Up to 4 grade points)
- II. Students are invited to read one of three books from which excerpts will be read for class, and write a book report. (Up to 5 grade points) The two books are:

THE ARTIST IN AMERICAN SOCIETY: The Formative Years 1790-1860 (Neil Harris)

THE CREATIVE BRAIN: The Science of Genius (Nancy C. Andreasen)

THE SUBVERSIVE IMAGINATION: Artists, Society & Social Responsibility (Various authors. Edited by Carol Becker)

POLICIES AND PROCEDURES

MOODLE

Moodle will be used to post the Syllabus, reading assignments, online quizzes, and for class notes and emails. Grading, other than results of online quizzes, will not be posted on Moodle and the Moodle total grade should not be considered reflective of class standing.

ACADEMIC INTEGRITY

Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but not limited to the following: cheating, plagiarism, tampering with academic records or examinations, falsifying identity and being an accessory to acts of academic dishonesty. Refer to the UNO Judicial Code [http://www.uno.edu/~stlf/policy%20Manual/judicial code_pt2.thm](http://www.uno.edu/~stlf/policy%20Manual/judicial_code_pt2.thm).

STATEMENT OF ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

The University of New Orleans (UNO) is committed to providing for the needs of enrolled or admitted students who have disabilities under Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA). University policy calls for reasonable accommodations to be made for students with disabilities on an individualized and flexible basis. The Office of Disability Services (ODS) is responsible for academic accommodations for students with disabilities and students should contact ODS to make their individual needs known. For more information contact Amy King, Assistant Director, Office of Disability Services (UC 260) at 280-6222. The complete policy is available online at: <http://www.uno.edu/~stlf>.

ATTENDANCE AND EXPECTATIONS OF STUDENTS

Attendance at every class is expected. Students are expected to make every attempt to notify the instructor in the event that they absolutely must be absent from class and will be responsible for the material covered. In addition to completing and handing in all written assignments and making oral presentations, students are expected to fully participate in classroom activities including arriving on time and preparing for class.

ACADEMIC HONESTY

The University views academic dishonesty as one of the most serious offenses that a student can commit while in college and imposes appropriate punitive sanctions on violators. Here are some examples of academic dishonesty. While this is not an all-inclusive list, we hope this will help you to understand some of the things instructors look for. For a more complete discussion of the issue, please see the University's policy on academic dishonesty which is posted on the UNO website.

- *Cheating* – intentionally using or attempting to use unauthorized materials, information, or study aids in an academic exercise. This may include use of unauthorized aid (notes, texts) or copying from another student's exam, paper, computer disk etc.
- *Fabrication* – intentional and unauthorized falsification, misrepresentation, or invention of any data or citation in an academic exercise. Examples may include making up data for a research paper, altering the results of a lab experiment or survey, listing a citation for a source not used, or stating an opinion as a scientifically proven fact.
- *Plagiarism* – intentionally representing the words or ideas of another as one's own in any academic exercise without providing proper documentation of a source by way of a footnote, endnote, or in-text note.
- *Unauthorized Collaboration* – Students, each claiming sole authorship, submit separate reports, which are substantially similar to one another. While several students may have the same source material, the analysis, interpretation and reporting of the data must be each individual's.
- *Participation in academically dishonest activities* – Examples include stealing an exam, using pre-written paper through mail order or other services, selling, loaning or otherwise distributing materials for the purpose of cheating, plagiarism, or other academically dishonest acts; alternation, theft, forgery, or destruction of the academic work of others.
- *Facilitating academic dishonesty* – Examples may include inaccurately listing someone as co-author of paper who did not contribute, sharing a take home exam, taking an exam or writing a paper for another student.

CLASS POLICIES

- Class will begin on time
- Required readings should be completed before class
- Written assignments are to be typed, spell checked and grammatically correct. Emailed to the instructor no later than the night before due date with hard copies turned in at the next class session.
- Late assignments and unexcused tardiness and/or absences may lose grade points
- Class participation is required and the level of participation and attendance will affect grades
- Department Attendance Policy: 3 unexcused absences earns a failing grade
- Classes may take place on the UNO campus or at any location in the New Orleans area as announced by the instructor. Students are responsible for transportation to and from class locations.
- Students may be asked to attend events outside of class time, esp cultural events in evenings in lieu of or in addition to class time, and are expected to make all reasonable efforts to attend.
- Withdrawal deadlines¹:
 - August 25: Drop with no fee
 - September 8: Drop with fee, but without record on transcript

GRADING

Grading is tracked numerically throughout the course and grades are weighted per the chart below. The final weighted grades are tabulated and rendered into letter grades per UNO standard practice: 90-100 = A, 80-89 = B, 70-79 = C, 60-69 = D, Below 60 = F.

Attendance, class participation, quizzes	35%	Midterm	15%
Written assignments, including logs	35%	Final	15%

Any grades that may appear on Moodle through the course should not be assumed to be reflective of your standing as they will be incomplete and unweighted. You will receive grades on each written assignment, normally with return of the assignment in a subsequent class. You are welcome to check with the instructor if you have concerns about your standing during the course.

Extra Credit Opportunities:

Note the extra credit opportunities described on Page 2 above.

PRIMARY COURSE ACTIVITIES

CLASS DISCUSSIONS

A series of class discussions led by designated students are intended to bring to the surface the often complex issues surrounding definitions of creativity, the role of art and artists in society, and the roles of arts administrators in the cultural ecosystem. Volunteer discussion leaders will receive extra points for preparedness to lead these discussions.

WRITTEN ASSIGNMENTS

Students will be asked to write a series of reflections on topics discussed in class and in videos and readings, and that come up in class experiences. Quality over quantity, please. Emails as Word attachments are preferable, with a copies handed in at the next class as well to insure receipt.

¹ Dates from UNO Academic Calendar located at <http://www.uno.edu/registrar/bulletin/important-dates.aspx>

LOGS

Each student will maintain a log in which s/he will reflect on the experience in each class, sorted by a) the genre under discussion (visual art, theater, etc.), and by b) facts (details of creators' needs learned) and impressions (thoughts, ideas, reactions related to the art, artistry, relationship to society, etc.). These will be turned in at both mid-course and at the end, and will be graded as to substance and thoughtfulness. Students may maintain the logs in whatever format or technology they prefer, but turn ins should be typed and submitted in Word or PDF formats, with relevant images, quotes, links, etc. embedded.

SITE VISITS/MEETINGS WITH PRACTITIONERS

A series of guest speakers and off-campus class meetings are planned at various locations directly related to artistic creation and presentation, hosted by professionals directly involved in these processes.

COURSE EVALUATIONS

In addition to the UNO-standard anonymous overall course evaluations at the end of the course, students will be invited to rate and provide specific feedback on effectiveness of different elements of the course and suggestions in a form provided by the Instructor, to assist in guiding future evolution of the course. Evaluations will have no impact on grades.

WEEKLY CLASS CONTENT, MEETING LOCATIONS & ASSIGNMENTS

CLASS 1 – August 20: Meet in classroom

DISCUSS COURSE THREADS:

- History of understanding creativity, relative to intelligence. Models, core needs for “creativity”
- Politization of art/responsibility of artist to societies: Cuba, Poland, USSR, USA, etc. Historic evolution (France, American revolutions). Sponsor influence on art.
- Relationship of one’s own creativity to that of the artists being worked with
- Where does the arts manager add value? Basic needs of creators
- Discussion leaders?

VIDEOS:

- Eric Kandel: “Where does creativity come from” (Big Think) (4:58)
- Malcolm Gladwell. Creative Types: Embrace Chaos (Big Think) (2.31)
- Dr. Csikszentmihalyi on Flow (TED Talks) (18:55)

Homework

READ: Csikszentmihalyi Chapters 1 & 2 (PP 1-50)

WATCH: Leon Botstein: “The great unexpected utility of the arts” (Big Think) (59:06)

WRITE: What does Botstein mean by “utility of the arts”?

CLASS 2 – August 27 – VISUAL ART: Meet in classroom/walk to UNO Fine Arts Center

VIDEO: PBS *art:21* – PLACE

GUEST SPEAKERS: JESSICA GOLDFINCH (artist), KATHY RODRIGUEZ (Director, UNO-St. Claude Gallery).

Homework

READ: Becker: *The Subversive Imagination* (Introduction)

Harris: *The Artist in American Society (1790-1860)* (Preface)

(Take notes for writing assignment in Class 5)

Update log

CLASS 3 – September 3 – VISUAL ART: Meet at Contemporary Arts Center, 900 Camp Street/walk to Chaisson Gallery, 727 Camp Street, NOLA

GUEST SPEAKERS: JENNIFER FRANCINO (Visual Arts Manager, Contemporary Arts Center of New Orleans) & MARTINE CHAISSON (Owner & Artistic Director, Martine Chaisson Gallery)

Homework

READ: Andreasen: *The Creative Brain – The Nature of Creativity* (PP 6-17)

WRITE: Reflect on the concept of utility as applicable to the arts, as introduced by Andreasen.

Update log

CLASS 4 – September 10 – VISUAL ART: Meet in classroom

DISCUSSION: *Does Dr. C's "Systems Model" always apply from the perspective of arts administrators?*

GUEST SPEAKER: FRANK RELLE (photographer)

"Creative Accounting: Creativity, Sharing, Relationships"

Homework

READ: Csikszentmihalyi Chapter 3: *The Creative Personality*

VISIT: Jessica Goldfinch's exhibition at the UNO St. Claude Gallery (opening Saturday, September 12)

WRITE: Compare your expectations of the exhibition from the meeting with Jessica to the reality as experienced in the gallery (500-1000 words)

Update log

(POSSIBLE VISUAL ARTS QUIZ ONLINE)

CLASS 5 – September 17 – THEATER: Meet at Nims Theater/UNO PAC

GUEST SPEAKER: DAVID HOOVER (Stage director, actor, UNO Theater Department Chairman)

Homework

READ: Ewa Kuryluk: *A Plea for Irresponsibility*

Havana festival article (New York Times)

WRITE: What is "political art" in 21st Century USA? What is not? What is today's artist's responsibility for social awareness? How does this relate to the boundaries of Dr. C's "domain"? (Reference also the Subversive Imagination Introduction + Artist in American Society preface read previously) (1000 words)

ATTEND: *Le Misanthrope* at 7:30 PM TONIGHT in Nims Theatre/UNO PAC

Update log

CLASS 6 – September 24 – THEATER: Meet in classroom

DISCUSSION: *Art in society. Can art not exist? Is art always political and/or affected by who pays for it?*

VIDEOS:

- Jonathan Pryce (Big Think)
- Patsy Rodenburg: "Why I do theater" (The Guardian) (6:46)

Homework

READ: Csikszentmihalyi Chapter 4: *The Work of Creativity*

Update log

CLASS 7 – October 1 – THEATER: Meet at The New Movement, 2706 St. Claude Avenue, NOLA

GUEST SPEAKER: CHRIS TREW, Co-Founder, The New Movement

Homework

WRITE: Difference between learning a role and improve, and between directing actors and guiding improve

Update log

(POSSIBLE THEATER QUIZ ONLINE)

(Hell Yes Comedy Festival opens tonight, through October 11 – attendance encouraged but not required)

CLASS 8 – October 8

Midterm exam

TURN IN LOGS BY END OF CLASS (email & hard copy preferred)

(FALL BREAK – October 15)

CLASS 9 – October 22 – MUSIC: (tentative) Meet at Orpheum Theater, 129 Roosevelt Way, NOLA

TBA

Homework

READ: Csikszentmihalyi Chapter 5: *The Flow of Creativity*

Update log

CLASS 10 – October 29 – MUSIC: Location TBA

TBA

Homework

READ: Maslow: *Creativity in Self-Actualizing People*
Andreasen: *The Creative Brain: In Search of Xanadu* (PP 18-48)

Update log

CLASS 11 – November 5 – MUSIC: meet in classroom

DISCUSSION: Artistic creativity VS other creativity (Maslow)

VIDEO: Sean Chen interview

Homework

READ: Murray Louis: *On Dance* (selections)

Additional TBA

Update log

(POSSIBLE MUSIC QUIZ ONLINE)

CLASS 12 – November 12 – DANCE: meet in classroom

VIDEOS:

- *Ballet 422 or Paul Taylor Dance Maker*
- *Carmen de Lavallade (Big Think) (4:28)*
- *STREB: "...more like football" (Big Think) (4:57)*

GUEST SPEAKERS (tentative): MICHELLE RAMOS-BURKHART (Dance management expert) & JENNY HAMILTON (Director, New Orleans Ballet Association)

Homework

READ: Csikszentmihalyi Chapter 6: *Creative Surroundings*

Additional TBA

Update log

CLASS 13 – November 19 – DANCE: meet at Marigny Opera House, 725 St. Ferdinand Street, NOLA

GUEST SPEAKERS: MAYA TAYLOR (Choreographer, dancer) & DAVID HURLBERT (Founder & Executive Director, Marigny Opera House; Co-Director, Marigny Opera House Ballet Company)

Homework

READ: Csikszentmihalyi Chapter 13: *The Making of Culture*

Update log

(POSSIBLE DANCE QUIZ ONLINE)

(THANKSGIVING BREAK – November 26)

CLASS 14 – December 3—Bring all together & review: meet in classroom (tentative)

VIDEO: Sarah Lewis: “How art can change society” (Big Think) (2:29)

Homework

REVIEW, POLISH AND TURN IN LOGS BY SUNDAY NIGHT

CLASS 15 – December 10

Final exam